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86, Newgate Street, London, E.C.

VOL. XIV., No. 161.]

MAY 1, 1884.

PRICE 2d.; PER POST, 2½d.

# EXCERPTS FROM AND REMARKS ON WAGNER'S PROSE WRITINGS.

By FR. NIECKS.

I.

(Continued from page 75.)

"IN the triple constellation—Gluck, Mozart, and Beethoven—we possess the guiding star whose pure light will always lead us aright even on the most confusing paths of art; but he who would choose only one of them exclusively for his guiding star would certainly get into a maze out of which only one ever issued victoriously—namely, that incomparable, inimitable one [Beethoven]." (From "On the Overture.")

"As in the overture to *Don Giovanni* so it is here [in that to Gluck's *Iphigenia in Aulis*] the strife, or at least the opposition of two hostile elements, which produces the movement of the piece. The action of *Iphigenia* itself includes these two elements. The army of Greek heroes is assembled for the purpose of a great, common undertaking: solely animated by the thought of its realisation every human interest vanishes before this interest of the immense mass. To this is now opposed the one particular interest of the preservation of a human life, the deliverance of a tender maid. With what characteristic distinctness and truth has Gluck musically personified, so to speak, these two contrasts! How sublimely has he proportioned these two and opposed them to each other in such a manner that even solely by this opposition the conflict and consequently the movement is given! One recognises in the immense weight of the principal motive which proceeds in unison with iron steps the mass united in one single interest, whilst in the following theme the opposed interest of the suffering tender maid inspires us with compassion. The composition, whose sole motive principle is this contrast, gives us immediately the grand idea of the Greek tragedy in filling us alternately with terror and pity.

Thus we reach the lofty, excited mood which prepares us for a drama whose highest significance it reveals to us beforehand, and thereby leads us to understand the following action according to this significance. May in the future this magnificent example serve as a standard for the conception of the overture, and at the same time show once for all to what an extent a grand simplicity in the choice of musical motives enables a musician to evoke the quickest and most distinct comprehension of even the most uncommon of his intentions." (From "On the Overture.")

"It was a German who raised the Italian school in the opera to the most perfect ideal, and brought it thus ennobled and expanded into universality to his countrymen. This German, this greatest and most divine genius, was Mozart." (From "On German Music.")

"Here I show you once more the splendid musician in whom music was all that it can be in man if it is just music in the fulness of its nature and nothing else but music." (From "Opera and Drama.")

"On this simple basis [through the formal extension of the original dance-melody] the peculiar art work of the symphony was formed. Haydn was the genius who first developed this form into broad expansion, and gave it, through an inexhaustible change of motives, as well as their combination and elaboration, a deeply expressive significance. Whilst the Italian operatic melody had adhered to its poor formal structure, it had, nevertheless, attained in the mouths of the most gifted and most feeling singers, borne by the breath of the noblest musical organ, a sensuously pleasing complexion, hitherto unknown to the German masters, the sweet euphony of which their instrumental melodies lacked. It was Mozart who became conscious of this charm, and, while introducing into the Italian opera the richer development of the German instrumental style of composition, imparted to the

orchestral melody the full euphony of the Italian vocal style. Beethoven entered upon the rich, much-promising inheritance of the two masters; he matured the symphonic art-work into such a fascinating breadth of form, and filled this form with melodic contents of such unheard-of variety and attractiveness, that we stand to-day before the Beethoven symphony as before the boundary-stone of a wholly new epoch of the history of art; for in it a phenomenon has entered the world nothing similar to which can be shown by the art of any time and of any people." (From "The Music of the Future.")

Of no composer has Wagner spoken with such admiration, fulness, and frequency, as of Beethoven. He himself tells us in the book which bears the name of his great predecessor, that it is quite impossible to discuss the real nature of Beethoven's music without falling forthwith into an ecstatic tone. But though his appreciation of the master borders on idolatry, and leads him into a reckless use of superlatives and the wildest vagaries of mysticism, I am almost tempted to say that no composer, living or dead—Meyerbeer and Offenbach not excepted—has better reasons for a complaint against Wagner than Beethoven. It is, indeed, as bad a case of misrepresentation and defamation as can be imagined. In his earlier writings Wagner's praise of Beethoven was unadulterated. It ceased to be so when his theories became consolidated. Then Beethoven, like lesser geniuses, had to submit to being measured by the standard derived from those theories. Not that Wagner ever spoke unlovingly of Beethoven, or of Mozart, Haydn, and Bach. But the tone he assumed was occasionally somewhat patronising: we feel distinctly that the critic regarded them as men who had done very well considering the darkness in which they were groping. With regard to the following excerpts dealing with Beethoven it has to be noted that the first two are taken from the earlier writings—they belong to the years 1840–1841—and that the others are so chosen as to illustrate only the bright side of Wagner's views. In short, this chapter will contain only the sweets of criticism; the bitters are reserved for the next chapter. I said that in the earlier writings—those of the ante-Zürich time, *i.e.*, before 1849—Wagner's theories were not yet consolidated. But although not consolidated they were already in full fermentation. From the year 1839 to 1842 Wagner lived in Paris. Stephen Heller, who is my informant, met him repeatedly at Berlioz's house, or, at least, in Berlioz's company. At these meetings Wagner often tried to explain his ideas to Berlioz. But his linguistic attainments fell short of the requirements of the case; and Stephen Heller had to serve as interpreter, which he found a by no means easy task. Who would not like to have been present at these discussions! to have listened to the enthusiastic, ponderous, and somewhat involved utterances of the German, and the cynical, witty, and lucid objections of the Frenchman!

"Is it possible that with the most lavish admixture

of all the other arts a more magnificent and sublime edifice could be erected than a simple orchestra is capable of rearing in the performance of a Beethoven symphony? Certainly not! The richest sensuous equipment can never realise what a performance of these masterpieces sets forth in reality." (From "On German Music.")

"Beethoven has infinitely enlarged the form of the symphony; he has abandoned the proportions of the older musical periodical structure, which in Mozart attained its highest degree of beauty, in order to be able to follow his impetuous genius with bolder, yet always circumspect freedom, into regions which were attainable only by his wing; as, however, he at the same time understood how to give to these daring flights a philosophical consequence, he has—this cannot be denied—created on the basis of the Mozart symphony a wholly new art-genre, which he also completed, raising it to its final height. But all this Beethoven would not have been able to perform if Mozart had not previously likewise directed his victorious genius to the symphony, if by his vivifying, idealising breath a spiritual warmth had not been imparted to the soulless forms and proportions that up to his time were solely valid. Thence started Beethoven, and the artist who was permitted to receive in himself Mozart's divinely pure soul could never descend from the high sphere which is the exclusive empire of true music." (From "A Happy Evening.")

"The immeasurable capacity of instrumental music for the expression of powerful impulse and longing disclosed itself to Beethoven. He was able to free from its fetters the peculiar nature of Christian harmony: this unfathomable sea of the most boundless plenitude and most restless motion. The harmonic melody—for thus we must designate the one separated from verse in contradistinction to the rhythmical dance-melody—was sustained solely by instruments capable of the most unlimited expression and the most unrestrained treatment. In long, connected traits, as well as in larger, smaller, even most minute fragments, it grew in the master's poetic hands into sounds, syllables, words, and phrases of a language in which the most unexpected, most ineffable, and never-expressed, could manifest itself. Every letter of this language was an infinitely expressive element, and the measure of the combination of these elements boundless free judgment, such as could only be exercised by a tone-poet yearning for the immeasurable expression of the most unfathomable longing." (From "The Art-work of the Future.")

"If we survey the artistico-historical progress which music has made through Beethoven, we may designate it concisely as the attainment of a capability which it was previously thought had to be denied to it: by means of this capability it has stepped far beyond the territory of the æsthetically beautiful into the sphere of the absolutely sublime, in which it is freed from every restraint of traditional or conventional forms, thanks to the most complete permeation and anima-

tion of these forms with the most characteristic spirit of music. And this gain is at once evident to every human heart in the character imparted by Beethoven to the chief form of all music, melody, which character has now regained the highest natural simplicity, the source from which melody is renewed in all times and needs, and is nourished unto the highest, richest manifoldness. And this we may comprehend under the one notion intelligible to all: melody has been emancipated by Beethoven from the influence of fashion and fluctuating taste, and raised to the eternally valid and purely human type. Beethoven's music will be understood in every time, while the music of his predecessors will, for the most part, remain intelligible to us only by the mediation of artistico-historical reflection." (From "Beethoven.")

In these last utterances Wagner decidedly exaggerates. True, the quantitatively and qualitatively superior contents of Beethoven's works assure to them a commensurably extended future. But in the music of his predecessors, too, there is contained much that will ever remain of human interest, and be intelligible without the help of historical reflection. Think only of Handel, Bach, Haydn, Gluck, and Mozart! Moreover, the purely formal in its highest perfection is as long-lived as the fundamentally human; in fact, it is as human as what is usually called "human," but might less ambiguously be called "emotional." Only mannerisms and fashions—those of feeling and thought, as well as those of expression and form—become insipid and unintelligible. That Beethoven's works will appear to coming generations entirely free from individual mannerisms and temporal fashions seems to me not only doubtful, but even highly improbable.

"In this [the Beethoven] symphony instruments speak a language of which people had previously no knowledge, in so far as that here, with a hitherto unknown continuance, the purely musical expression fascinates the hearer in the most inconceivably manifold *nuances*, excites his innermost being with a power attainable by no other art, revealing to him in its change a legality so free and bold that it must seem to us more powerful than all logic, without, however, the laws of logic being in any way contained in it; on the contrary, rational thought guided by the leading-string of cause and effect finding here no support. Hence the symphony must appear obviously a revelation from another world; and, in truth, it discovers to us a connection of the phenomena of the world entirely differing from the usual logical connection, indeed, a connection of which this one fact is first of all undeniable, namely, that it forces itself upon us with the most overmastering conviction, and determines our feeling with such certainty that logical reason is thereby completely perplexed and disarmed." (From "The Music of the Future.")

In the following extract the reader will get a glimpse of Wagner's application of Schopenhauer's theory of dreams and visions, a discussion of which

would lead us too far out of the way. Let the curious take up Mr. Dannreuther's translation of "Beethoven," to which are appended translations of portions of Schopenhauer's works bearing on this question.

"To wish to interpret these [Beethoven's] works would be a foolish undertaking. In reviewing them in their chronological sequence we cannot but perceive with ever-increasing distinctness the penetration of the musical form by the genius of music. It is as if we had seen in the works of his predecessors the painted transparency by daylight, and had had before us a pseudo-art-work, which in drawing and colour manifestly could not at all be compared to the work of a genuine painter, belonging to an in every way inferior art-*genre*, and, therefore, looked down upon by all true connoisseurs: this transparency was exhibited for the adornment of festivals, at princely tables, for the entertainment of luxurious assemblies, and the like; and the virtuoso placed his artistic skill, as the light intended for the illumination, before, instead of behind it. But now Beethoven places this picture in the silence of the night, between the world of phenomena and the deep inner world of the essence of all things, out of which he now leads the light of the clairvoyant behind the picture: where, upon the latter rises up into life in a wonderful manner, and a second world stands before us, of which even the greatest masterpiece of a Raphael could give us no indication.

"The power of the musician cannot, in this case, otherwise be comprehended than by the assumption of enchantment. Certainly it is an enchanted state into which we are transported when, in hearing a genuine tone-work of Beethoven's, we perceive in all the parts of the composition, in which parts we with sober senses can discover only a kind of technical fitness for the presentation of the form, now a spiritual animation, a sometimes tender, sometimes startling activity, a pulsatory oscillation, joying, longing, fearing, complaining, and delighting, all of which again seems to proceed only from the deepest depth of our own inner being. For the momentum so important for the history of art in the musical structures of Beethoven is this, that here every technical accident of the art, by which the artist, in order to be intelligible, puts himself in a conventional relation to the outer world, is itself raised to the highest significance as a direct outpouring. As I have already elsewhere explained, there is here no longer any tricking-out, any framing of the melody; but everything becomes melody, every part of the accompaniment, every rhythmical note, yea, every rest." (From "Beethoven.")

Thus far we have noticed only those of Wagner's sayings which are concerned with the *dii majorum gentium* (the classics *par excellence*), next we will direct our attention to those concerned with the *dii minorum gentium*.

(To be continued.)



# CHRONOLOGICAL TABLES AND THEIR MATERIAL.

BY E. PAUER.

## GERMAN ORGANISTS.

(Continued from page 77.)

1650 (continued)—

1699—1762. ADLUNG, JACOB; b. near Erfurt, d. Erfurt. Organist and professor of the college; eminent theological scholar; and author of the important works: (1) "Anleitung zur musikalischen Gelahrtheit," 1758; (2) "Musica mechanica organoedi," 1768, posthumous work; (3) "Musikalisches Siebengestirn," 1768—both edited by L. Albrecht (1732—1773).

1699—1782. SCHRÖTER, CHRISTOPH GOTTLIEB; b. Hohenstein (Saxony), d. Nordhausen. Org., composer, preludes and fugues for the organ, cantatas, passion-music, overtures, &c.; author of many essays, &c.; joint inventor of the pianoforte (1717); description of his invention (1763) in the second volume of Marburg's "Kritische Briefe."

1700.

1702—1762. EBERLIN, JOHANN ERNST; b. Jettetbach (Suabia), d. Salzburg. Org.; composer—13 oratorios, 9 toccatas, and fugues for the organ (1744), &c.

1702—1775. GERBER, HEINRICH NICOLAUS; b. near Sondershausen, d. Sondershausen. Org.; composer for the organ, trios, preludes, and fugues, concertos, inventions, &c.

1705—1773. ZACH, JOHANN; b. Czelakowicz (Bohemia), d. Bruchsal. Org. and composer. Details wanting.

1710—1775. BERLIN, JOHANN DANIEL; b. Memel, d. Drontheim (Norway). Org., and author of "School to learn Tonometry," 1767.

1710—1784. BACH, WILHELM FRIEDEMANN; b. Weimar, d. Berlin; eldest son of Seb. Bach (1685—1750). Org. Dresden (1733-47), Halle (1769); composer—concerto for the organ, fantasias, sonatas, polonaises, fugues, &c.

1713—1780. KREBS, JOHANN LUDWIG; b. Buttelschütz, near Weimar, d. Altenburg. Favourite pupil of Seb. Bach. Composer of concertos, sonatas, suites, toccatas, and fugues for the organ and clavichord; org. at Zwickau, Zeitz, and Altenburg.

1713—1778. SORGE, GEORG ANDREAS; b. Mellenbach (Schwarzburg), d. Lobenstein. Org.; composer of preludes, fugues, sonatas, symphonies, toccatas, &c.; author of eleven important works on temperature, organ, harmony, intervals, &c.

1714—1788. BACH, CARL PHILIPP EMANUEL; b. Weimar, d. Hamburg. Second son of Seb. Bach. Composer for the organ. See Körner, A 30, 50, 190, 238-239 (fugues).

1714—1785. HOMILIUS, GOTTFRIED AUGUST; b. Rosenthal (Saxony), d. Dresden. Pupil of Seb. Bach, and teacher of Joh. Adam Hiller (1728—1804). Org., and composer of sacred music, organ pieces. See Körner, A 188, 189, 38, 127.

1715—1797. DOLES, JOHANN FRIEDRICH; b. Steinbach (Franken), d. Leipzig. Pupil of Seb. Bach, and his successor as cantor of the St. Thomas's School. Org., and composer of sacred music, organ fugue. See Körner, A 191.

1716—1782. SEEGER (ZEGERT), JOSEPH; b. Rzepin (Bohemia), d. Prague. Pupil of Czernohorski. Composer of sacred music, 8 toccatas, and fugues for the organ. See Körner, No. 9.

1718—1795. MARPURG, FRIEDRICH WILHELM; b. Seehausen (Brandenburg), d. Berlin. Composer of sacred music, sonatas, pieces for the organ. (See Körner, A 231, 233, also 22.) Author of many didactic works; most important, "Abhandlung von der Fuge."

1718—1785. ROLLE, JOHANN HEINRICH; b. Quedlinburg, d. Magdeburg. Org., and composer of sacred music, motets of great eminence.

1720—1774. AGRICOLA, JOHANN FRIEDRICH; b. Dobitschen (near Altenburg), d. Berlin. Pupil of Seb. Bach. Org.; composer of operas and sacred music; author of polemic essays (Olibrio), &c.

1721—1783. KIRNBERGER, JOHANN PHILIPP; b. Saalfeld (Thuringia), d. Berlin. Pupil of Seb. Bach. Composer of sacred music, fugues, &c., for the organ, sonatas for the clavichord; author of theoretical works of the greatest eminence, viz.: "Die Kunst des reinen Satzes."

1721—1785. GHEYN, MATTHIAS VAN DEN; b. Tirlemont, d. Louvain (Löwen). Org., and carillonneur of St. Peter's Church, Louvain; composer of sonatas and divertissements for organ and carillon.

1722—1777. BACH, JOHANN ERNST; b. Eisenach, d. there. Second cousin of Seb. Bach. Org., and composer.

1726—1796. SCHMÜGEL, JOHANN CHRISTOPH; b. Hanover, d. Möllen (Danemarc). Org. in Lauenburg; composer of pieces for the organ.

1728—1809. RICHTER, CARL GOTTLIEB; b. Berlin, d. Königsberg. Org., and composer of instrumental works.

1728—1777. ADLGASSER, CAJETAN ANTON; b. Lucerne, d. Salzburg. Pupil of J. E. Eberlin. Org. of Salzburg Cathedral; composer of sonatas.

1730—1803. PASTERWITZ, GEORG VON; b. near Passau, d. as deacon of the Lyceum, Kremsmünster (on the Danube). Org., and composer of sacred and instrumental music. See, for organ pieces, Körner, A 200, and Auswahl, X.

1732—1773. ALBRECHT (MAGISTER), JOHANN LORENZ; b. Görmär (Thuringia), d. Mühlhausen. Org.; composer of sacred music. (See J. Adlung, 1699—1762.)

1732—1809. KITTEL, JOHANN CHRISTIAN; b. Erfurt, d. there. Last pupil of Seb. Bach; org., composer, theoretician, teacher (of Rinck, &c.); author of eminent school-books; composer, "Grand Preludes for the Organ," 2 varierte choräle, &c.

1733—1799. NICOLAI, DAVID TRAUGOTT; b. Görtitz, d. there. Org., and composer of organ fugues.

1735—1782. BACH, JOHANN CHRISTIAN; b. Leipzig, d. London. Youngest son but one of Seb. Bach; pupil of his father, and brother, C. P. Emanuel. Org. (Milan, 1754); composer of operas, sonatas, &c., organ fugue on the name of Bach.

1736—1809. ALBRECHTSBERGER, JOHANN GEORG; b. Kloster-Neuburg (near Vienna), d. Vienna. Teacher of L. van Beethoven. Org. and chapel-master of St. Stephen, the Imperial Court; composer of sacred music, organ fugues, 42 string quartets, 38 string quintets, 28 string trios, &c.; author of the well-known "General Bass Schule."

1737—1806. HAYDN, JOHANN MICHAEL; b. Rohrau, d. Salzburg; younger brother of Joseph Haydn (1732—1809). Org. of the Salzburg Cathedral, composer of a large number of sacred works, partitas and fifty preludes for the organ.



- 1740—1798. FRICK (FRIKE), PHILIPP JOSEPH; b. Würzburg, d. London. Org.; author of "The Art of Musical Modulation," 1772.
- 1743—1813. WEINLIG, CHRISTIAN EHREGOTT; b. Dresden, d. there 1816. Pupil of Homilius (1714—1785). Org. of the "Frauenkirche," Dresden; composer of sacred music.
- 1747—1822. HÄSSLER, JOHANN WILHELM; b. Erfurt, d. Moscow. Nephew and pupil of Kittel (1732—1809); composer of a goodly number of pieces for the clavessin and organ.
- 1748—1798. NEEFE, CHRISTIAN GOTTLIEB; b. Chemnitz, d. Dessau. Pupil of Joh. Adam Hiller; teacher of Beethoven. Org. of the Archbishop-Elector Maximilian (Bonn); composer of operas, sacred music, instrumental pieces, &c., &c.
- 1748—1833. STADLER, Abbé MAXIMILIAN; b. Mölk (Lower Austria), d. Vienna. Friend of Haydn and Mozart. Composer of sacred music, fugues for the organ, piano pieces, &c.
- 1749—1818. FORKEL, Dr. JOHANN NICOLAUS; b. Meeder (Coburg), d. Göttingen. Org. and composer; author of a History of Music, 2 vol. Biography of Seb. Bach, &c., and editor of old church music.
- 1749—1810. REMET, JOHANN ERNST; b. Suhl, d. there. Org., and composer of 6 trios, 50 four-part fuguetas, &c.
- 1749—1814. VÖGLER, Abbé JOSEPH GEORG; b. Würzburg, d. Darmstadt. Pupil of Padre Martini and Valotti. Org.; composer of operas, sacred music, and author of several theoretical works; teacher of C. M. von Weber, Meyerbeer, Gänsbacher, P. von Winter, and others; inventor of a system of simplification applied to the organ.
- 1750—1813. VIERLING, JOHANN GOTTFRIED; b. Metzels (Meiningen), d. Schmalkalden; pupil of C. Ph. Emanuel Bach and Kirnberger; org., and composer of a large number of short organ pieces.
- 1750—1789. FRANZ, JOACHIM LUDWIG; b. Havelberg, d. Kyritz. Celebrated as organist.
- 1751—1821. FISCHER, JOHANN GOTTLIEB, b. Freiberg, d. Freiberg (Saxony). Org., and composer of organ fugues.
- 1752—1817. KNECHT, JUSTUS HEINRICH; b. Biberach (Württemberg), d. there. Organist of great reputation; his contemporaries preferred him to Abbé Vogler; didactic writer; composer of many works of sacred, dramatic, and lyric character, also of instrumental pieces.
- 1753—1823. SCHICHT, JOHANN GOTTFRIED, b. Reichenau (near Zittau), d. Leipzig. Org.; Cantor of the St. Thomas School, as successor to A. E. Müller (1767—1817); composer of sacred music, concertos and sonatas for the pianoforte; editor and translator of French educational works.
- 1754—1824. BAUMGARTEN, CARL FRIEDRICH, b. ? d. London. Org.; conductor; composer of operas, &c.
- 1754—1818. BACHMANN (Pater), SIXTUS; b. Kettlershausen (near Munich), d. Marchthal. Org.; enjoyed a great reputation for brilliancy of execution.
- 1756—1791. MOZART, JOHANN CHRYSOSTOMUS WOLFGANG AMADEUS; b. Salzburg, d. Vienna. Admired for his "extempore" performances on the organ (1762); composer of seventeen sonatas for the organ, &c.

- 1756—1813. TÜRCK, DANIEL GOTTLÖB; b. Claussnitz (near Chemnitz), d. Halle a-S. Private pupil of G. A. Homilius (1714—1785). Org. Liebfrauenkirche, Dresden (1787); composer of an oratorio, 18 sonatas and 18 sonatinas for the pianoforte; pieces for the organ. Excellent teacher; author of the well-known "Grosse Klavierschule," &c. (1789), "Von den wichtigsten Pflichten eines Organisten" (1787).
- 1758—1825. GELINEK, Abbé JOSEPH; b. Selcz (Bohemia), d. Vienna. Org. and composer.

## 1760.

- 1760—18(?) . SCHLIMBACH, GEORG CHRISTIAN FRIEDRICH; b. Ohrdruf (Thuringia), died (?). Org., and author of a theoretical work on the structure, &c., of the organ.
- 1761—1832. ABEILLE, JOHANN CHR. LUDWIG; b. Baireuth, d. Stuttgart. Org., and composer; much commended by C. M. von Weber.
- 1762—1797. AGTHE, CARL CHRISTIAN; b. Hettstädt (Mansfeld), d. Ballenstedt. Organist, and composer of 5 operas, &c.
- 1766—1808. KAUFMANN, CARL; b. Berlin, d. Vienna. Org. and composer. Pupil of Fasch.
- 1767—1817. MÜLLER, AUGUST EBERHARD; b. Nordheim (Hanover), d. Weimar. One of Seb. Bach's successors as Cantor of the St. Thomas School; organist, pianist, and composer of instrumental music, 2 books of organ-pieces, one organ sonata for two manuals and pedal, &c.; author of a well-known method of pianoforte playing.

(To be continued.)

## CLASS-TEACHING IN SCHOOLS.

BY W. A. BARRETT.

(Continued from page 30.)

It is said that the teacher, like the poet, is born and not made. This is true, but not wholly so. It is also true that very tender, expressive, or vigorous lines, may be written by those who can with scant qualifications lay claim to the poet's crown. Many verses and poems so written are, perhaps, as well known, because they are quite as useful as the work of the accepted poet. So it is, in a great measure, with teaching: there are those who possess aptitude for teaching naturally. Their knowledge of the principles of the art may be intuitive, but experience shows that intuitive knowledge is not always so ready at hand as that which has been formulated and tabulated. By means of system, order, and regularity, the teacher of less brilliant powers may be made to acquire an equal readiness of resource as that which is supposed to arise out of the exercise of genius. For the practical purposes of teaching, the powers which have been acquired are, perhaps, superior in usefulness to those which spring from inherent consciousness.

Genius, so called, is often impatient of restraint, and those that are said to possess it, if they are not trained to exercise control over their gifts, never make good teachers. There may be perfect sympathy both with the work and with those who desire to learn, but the want of order and system which is to be observed in the proceedings of men of genius is fatal to success in

teaching. Their discoveries and criticisms may be of the highest value for general use, but for all practical purposes in helping the spread and the advancement of knowledge the plodder has the advantage, inasmuch as he must proceed by system; and the genius defies, or, at all events, prefers to work without regular organisation. Genius has little or no regard for the value of order. Without order no good teaching can be done. As genius is a faculty which either despises or is unable to appreciate order, it is of little use in teaching.

Instead, therefore, of declaring positively that the real teacher is "born, not made," which implies that good teaching is the result of the possession of genius, it would be better to say that certain persons who are engaged in teaching have been able, by natural aptitude, so far to adapt the principles of their art to their mode of labour as to become as successful as though they were born to teach. There are many, even among successful teachers, who have not the power to codify their knowledge and experience for the benefit of those less gifted than themselves. The general principles of teaching are as applicable to music as to other subjects; but while there are numberless books setting forth the elements of the art and science of music, there are few, if any, books which can be considered as anything more than as *memoranda* of the accepted facts to be dealt with in a course of musical instruction.

Those books, which appeal more or less strongly to spirits of like character with the author, are accepted and employed. They may enjoy a large circulation, but that only proves their convenience, not their capacity. All books which have one object, however—namely, the promulgation of certain facts for a certain purpose—are equally good to those who think them so. It is reasonable to assume that the compilers are as sincere in their designs as they claim to be. It is not intended to recommend any particular text-book as being likely to further the designs of these remarks. Each teacher selects the work best fitted to his sympathies. Therefore, the best text-book a teacher can use is that which he likes best, that which commends itself best to his appreciation. The clearest and most lucid book ever written is obscure and dull to the mind that fails to understand it. Respect for an accepted or a constituted authority may induce or compel a teacher to employ a system proposed in a text-book with which he has no sympathy. His work is most likely to be unsuccessful in consequence, without any fault of his own. His teaching is supplemental to the text-book, whereas the text-book should be supplemental to his teaching. It is absolutely necessary in the choice of a text-book to avoid that which is in the form of a catechism. The reasons for this caution are many, but the chief may be reduced to the following:—In the first place, the catechism implies a want of connection or union between the subject and the teacher and the teacher and his class. In the second, the forms in which most of this class of works are thrown are neither instructive nor educational. In

the third, the compilers employ expressions which are foreign to the minds of the class, and offer no explanation of them. This is a direct violation of one of the primary principles—namely, that nothing should be introduced into a lesson without being explained. In the fourth, the habit of young people in "doing their lessons" is to give themselves as little trouble as possible. They will, therefore, learn the answers, and so fill their minds with such nonsense as incomplete statements must give rise to.

It is best for the teacher to supply out of the stores of his own knowledge all that is necessary for the purposes of giving instruction. By instruction is understood the process of "building up" the minds of the pupils, and thereby furnishing the material of information. The foundation for this sort of building must be laid through the eye as well as through the ear. By this means the very youngest may learn something. The association of forms with ideas is a process which leads from instruction to education.

It is customary to write the illustrations to class lessons with chalk upon a black board. This is a very convenient method; as it enables the pupils to copy the figures made upon their slates with pencil, by a process almost similar—that is to say, the material is nearly identical in its effects upon the eye. Many teachers have found that pupils, especially young ones, taught in class by this process, have failed to recognise what are intended to be the same figures printed in a book. It has probably never occurred to them to inquire the reason of this apparent stupidity, as it is often called. Young people who have been led to assume that white is black, and the reverse, will, no doubt, in the earlier stages of instruction find that this discrepancy has retarded their education, especially if they are among those who take everything literally. The process of learning from the figures on the black board and that of learning from those printed in a book would seem to many dull intellects totally different. With the sharper ones no difficulty is appreciated. They can reconcile the apparent incongruities. As it is desirable that all that are to be instructed should have no obstacles placed in their path, and because that the use of the black board has been found to raise up a certain difficulty, it should be done away with.

The convenience its use offers in furnishing most valuable *impromptu* illustrations ought not to be discarded. It is, therefore, suggested that a white board be provided on which the lesson should be written with charcoal. When the pupils are required to copy the lessons so given, they should be provided with white porcelain tablets, which are made in Germany, instead of slates. As music is never printed with white notes on a dark ground, there would be less hesitation afterwards in recognising the characters when they are referred to in books. There is no doubt that the objection to the use of the black board has been felt over and over again in teaching music. Many teachers never use it in their classes. They prefer large printed sheets which contain some of the

signs and symbols they require during the lesson. In the early stages of instruction these sheets may tend to confuse, inasmuch as they always contain more than is needed for the purpose of the present lesson. There is nothing like the proper use of the board for elementary instruction in music. It will not only show what the teacher desires during the course of the lesson, but at the conclusion it will exhibit what has been done.

*To be continued.)*

## Foreign Correspondence.

### MUSIC IN BERLIN.

*April, 1884.*

THE long-expected performance of Wagner's *Walküre* was an insufficient way of paying the debt which Berlin owes to the great artist; insufficient in a double sense, firstly, it was in contradiction to the poet-composer's wishes to give only one part of the Nibelungen Trilogy; secondly, in spite of numerous rehearsals and the rôles allotted to first-rate singers, the execution was far from perfect. The orchestra, the principal factor in Wagner's music drama, seemed not sufficiently acquainted with the later style of the composer, and instead of aiding the actors on the stage, more than once disturbed them, those, at least, who sang their parts for the first time, as Frau Voggenhuber (Brünnhilde) and Herr Fricke (Hunding). As to the others, Herren Niemann and Betz (Siegfried and Wotan), Frau Sachse-Hofmeister (Sieglinde) and Fräulein Lilly Lehmann (Fricka), their excellent qualities need not be mentioned, for they are well known, even to the London public, since Angelo Neumann's Nibelungen performances at Her Majesty's Theatre. The Berlin Opera-house public was divided on this evening into two parties, not as in former times *pro* and *contra* Wagner, but into those who had heard the trilogy at Bayreuth, Munich, and Leipzig, and those who had been waiting till Herr von Hülsen did not think it beneath him to follow the example given by the smaller neighbouring cities. This latter party was in a state of great excitement, it had paid for tickets at fabulous prices, and swore that no preceding performance of the *Walküre* equalled this one. The Bayreuth party, on the contrary, was deeply disappointed, and did not join in the cheers and applause liberally offered by the Hülsen party. At any rate, the *Walküre* promises excellent receipts, and will have a run. During next week it will be given not less than four times.

Under more favourable circumstances we made the acquaintance of the French composer, Theodor Gouvy's, new work, *Iphigénie in Tauris* (7th April). This "dramatic cantata," performed some months ago at one of the Leipzig Gewandhaus concerts with remarkable success, has made Gouvy, hitherto almost unknown in Berlin, a favourite with our public. He owes this distinction partly to his excellent qualities as a musician, partly to the performance of his cantata by the Cäcilia choir under the direction of A. Hollaender, which was nearly perfect; and partly also to the solo singers, who interpreted the dramatic portions of the cantata with overwhelming power; not only Herr Hill, the celebrated Klingsohr, of Wagner's *Parsifal*, but also Herren Stolzenberg and von Reichenberg, and the performers of the *Iphigénie* and

Greek maiden, Frl. Oberbeck and Frau Bindhoff. The hearers followed the development of the touching tragedy with increasing excitement, and greeted the composer, when it was finished, with loud acclamation. After this it is probable that, notwithstanding the advanced season, Gouvy's *Iphigénie* will have a second performance, an honour rarely bestowed in this city on a work of oratorical character.

Good news about the Philharmonic Orchestra. The project I mentioned in my last letter, of preventing the dissolution of this excellent instrumental body by a subvention from the municipality, has not been realised. Instead of this, another plan has been proposed and settled. A private society has guaranteed the necessary funds, and as the scheme is favoured by the royal family and by the first bankers of Berlin, there is little doubt that this arrangement will prove a solid one. The future functions of the orchestra, in addition to taking part in the numerous oratorio performances of our large choirs and the concerts given by foreign virtuosi, will be to play at twenty concerts during the season, ten of which will be conducted by Joachim, five by Wüllner, and five by Klinkoworth, the last named representing the Wagner-Verein, and consequently the new German school (Neudeutsche Schule).

Among the many concerts of last month, I recall with particular pleasure one given by Eugen d'Albert (21st March). His playing showed wonderful progress, and this time he had also great success as composer with his piano concerto in B minor. Another evening of uncommon attraction was the first appearance in public of the choir formed by the composer, Albert Becker, with his pupils of the Falk College. The perfection of the performances of the young singers was all the more surprising as they only commenced their studies under Becker's direction a year ago, and as the pieces chosen for this occasion required experienced ears and voices, especially Mendelssohn's anthem, "Hear my Prayer," for soprano solo and chorus, and Albert Becker's six-part song, "Kaiser Hymnus," a work equally remarkable for the skill shown by the composer as for its beautiful vocal effect.

### MUSIC IN LEIPZIG.

*April, 1884.*

GENERAL conversation in Leipzig runs at this moment on the new opera by Adalbert von Goldschmidt—*Heliantus*. An opera it certainly is not, even if one might so call, in old style, the last music-dramas by Richard Wagner; for in *Heliantus* there are only imitated the external appearances of Wagner's music, while the composer has neither talent nor sufficient understanding to follow his (Wagner's) principles. He has likewise not a trace of the architectonic beauty of finished works, such as our master and model opera writers—Mozart, Beethoven, Weber—have given us. Seldom, perhaps never, has a work been condemned so unanimously by all critics, as well as by the public; equally by the most fanatic reverers of Richard Wagner as by those who feel with the deepest intelligence that Mozart was the greatest of all dramatic composers: all are united in the opinion that Herr von Goldschmidt gave only a dilettante and a bad copy of Wagner—in fact, a caricature. The execution was so far a very good one, as everything flowed smoothly; but whether the *tempi* and expression have been rightly given, whether shade and light have been well distributed, can hardly be judged with a new opera, because it has been impossible to form an ideal of the work; with *Heliantus* it seems to be more impossible than with other works. In any case the per-



formers deserve to be honourably named; they were Frl. Beber, Frau Luger, and the Herren Lederer, Schelper, Grengy, and Köhler. The orchestra played the difficult and unthankful music under the conductorship of Herr Nickisch.

More pleasing than this *Heliantus* was the performance of *Elias*, by the Riedel'scher Verein, though it was often spoilt by dragging the *tempi*. The choruses were for the most part well sung, and the soli were in good hands with Frau Schmidt-Köhne, Frl. Schmidlein, and Herren Litzinger and Schelper.

The nineteenth concert in the Gewandhaus brought the overture to *Christophorus*, by Rheinberger (a sound and excellently-worked piece), and the eighth symphony by Beethoven, as principal numbers—both of them artistically rendered. The soloist of the evening, Herr Tsaye, had a good success with the first violin concerto of "Vieuxtemps," a fugue by Bach and variations of his own composition on a theme by Paganini. He is indeed an eminent virtuoso, who perfectly governs the whole technical apparatus, and who knows besides how to find the right expression even for the music of a "Vieuxtemps." His own composition rather injured the success which he had obtained. The singer of the evening was Frl. Asmann, who got on better with the Lieder than with the Rhapsodie by Brahms.

In the twentieth Gewandhaus concert we heard the *Egmont* overture and Mendelssohn's ever-pleasing Symphony in A minor, both of which works excited great enthusiasm. Herr Weidenbach—an excellent teacher of the Leipzig Conservatory—played the concerto in A minor by Schumann, Rigaudon by Reinecke, C sharp minor Étude by Chopin, and Tarantelle by Moszkowski, for which he met with a good reception. Frau Otto-Alvsleben—a singer well accredited in England—proved, by the rendering of the air from *Davidde Penitente* by Mozart, and Lieder by Reinecke and Jensen, that time has not yet damaged her voice.

Each of the last two concerts in the Gewandhaus was dedicated to the memory of a great master—the first to Ludwig Spohr, whose hundredth anniversary birthday fell on April 5th; and the second to Beethoven, the anniversary of whose dying day was that of the concert.

In the twenty-first we heard the formerly so often played, now but seldom heard, "Weihe der Töne," the overture to *Jessonda*, and the Gesangsscene, very well played by Herr Concertmeister Petri, notwithstanding the great heat in the room. There was a third work for orchestra—"Reigen seliger Geister" and "Furiantanz," from *Orpheus*, by Gluck. The well-esteemed artist (known also in England), Max Friedländer, sang the air of "Harapha," from *Samson*, by Handel, two Lieder by Schubert, and a Ballade by Carl Löwe, and quickly won the sympathies of the public. The end of the concert was a very brilliant one. The programme consisted of the overture to *Coriolan*; air, "Ah, perfido!" sung by Frl. Marie Breidenstein; "Feierlicher Marsch aus den Ruinen von Athen," and Ninth Symphony. As you see, there were only compositions by Beethoven, and they were reproduced in so perfect a manner that our public gave most enthusiastic expression to its feelings. At the end of the scherzo the conductor, Herr Capellmeister Reinecke, was forced to make several bows in acknowledgment of the prolonged applause. After the adagio he obtained a crown of laurel, the public bestowing thundering applause and the orchestra giving him a threefold fanfare.

Altogether, the season now finished was very brilliant, and one on which the Concert-Direction may look back with great satisfaction.

## MUSIC IN VIENNA.

[FROM OUR SPECIAL CORRESPONDENT.]

VIENNA, April 12th, 1884.

THE musical season is gradually going to rest. One of the societies already closed is the Philharmonic. The programme of the seventh concert included Mendelssohn's overture, *Hochzeit des Camacho*; Schumann's piano concerto in A minor; the overture *King Lear*, by Berlioz, and one of Haydn's *Salomon* symphonies. Frl. Clotilde Kleeberg from Paris, trained at the Conservatoire by Mme. Massard, performed the concerto with refined taste, and was much applauded. The eighth concert consisted of Spohr's overture to *Jessonda* (in honour of the 100th anniversary of his birthday); Schubert's symphony fragment in B minor; overture *Richard III.*, by Volkmann, and Beethoven's fifth symphony. Herr Richter, the ingenious conductor, received well-earned plaudits for himself and for his battle-consorts. He is now leaving Vienna for London. He has been elected concert-director of the Gesellschaft der Musikfreunde: the present conductor is going to Boston in the place of Henschel. The second extra concert of that society repeated Berlioz's "Requiem." The performance was splendid. The last concert will bring a cantata by Bach; Schumann's "Des Sängers Fluch," and the symphonische Dichtung, "Tasso," by Liszt. Also the orchestral concerts by Kretschmann finished with the sixth performance, which included Schubert's symphony in B flat, composed in 1816, the same year in which the hero of songs wrote down his "Erlkönig." But what a difference! There the real Haydn, and here a new world, a work which gave way to a new direction, to a revolution in musical paths. The quartet soirées of Rosé and of Radnitzky also have had their farewells, the former with Schumann's quartet in F; Rubinstein's sonata with violin, Op. 19; and the quintet in F, Op. 88, by Brahms, which again had an enthusiastic reception; the composer, who heard it the day before in Frankfort, being present. Of concerts in a greater style there was that of Herr Richard Heuberger, known by some orchestral pieces, such as the Variations on a Theme by Schubert, a serenade, and other well-received compositions; it was a private concert with orchestra and chorus, and in the great concert-room of the Musikverein—enough to raise expectations. We heard an overture to Lord Byron's *Kain*, already performed in Gratz and Leipsic, songs, and three compositions of considerable extent. The overture shows nothing extraordinary, but the following songs, edited as Op. 13, are of the best of our times; the last particularly ("Sagt, seid ihr es, feiner Herr?" translated from the Spanish) raised a storm of applause. It demands, however, to be sung as cleverly as Frl. Marie Lehmann from the Hofopera sang it. The number, "Geht dir's wohl," for soprano and tenor soli, male chorus, and orchestra, edited as Op. 19, the words from *Des Knaben Wunderhorn*, is marked by poetic sentiment; and so is the next one, "Liederreigen," Op. 17, for soli, mixed chorus, and piano, the words taken from different foreign poets. Herr Walter, the Lieder-singer *par excellence*, was here in his element, and next to him Frl. Lehmann and Julie Salter. The last number, "Rhapsodie," for tenor solo, mixed chorus, and orchestra, Op. 18, the words by Rückert, is no less full of invention, fancy, and a noble style. On the whole, Herr Heuberger, who has finished also an opera, may be congratulated as a composer of a high order, who wants only chance—good luck. Of other private concerts may be mentioned that of Frl. Kleeberg, who confirmed the good opinion already entertained of her playing in pieces by Chopin, Schumann, and others; and that of the young violinist,

Herr Wessely, already mentioned in former reports as an artist of uncommon order. It is enough to say that he performed the difficult concerto by Brahms, and to the satisfaction of the composer himself. The young ladies, Frl. Marie Soldat from Berlin, and Marie Baumayer, the clever Vienna pianist, both gave concerts, and with uncommon success. Frl. Soldat, one of the best pupils of Joachim, possesses every good quality which we expect from a solid artist in the best sense of the word. Often have we heard Spohr's eighth violin concerto (*Gesangscene*) and the piano concerto by Mendelssohn, yet it was a real delight to follow the performances, after which there was no end of hearty applause. The two ladies played together the sonatas by Schumann and Brahms, showing grace, elegance, and deep feeling. Frl. Soldat is said to play also in quartets in a superior manner; perhaps she will in time become another Frau Norman-Néruda. There is still to mention the little boy, Julius Prüwer, of whom I lately spoke. Report was right: he is indeed a phenomenon, reminding one of Mozart in his childhood. He performed the trio in E minor by Haydn, the first part of Mozart's concerto in D minor, and Bach's Italian concerto, and many pieces of Schumann, Chopin, Mendelssohn, and Schubert, and all that by heart, even the trio by Haydn, accompanied on violin and cello by two pupils of the Conservatoire. Musical feeling, rhythm, taste for light and shade in melodious phrases, remarkable touch, unite to give the highest hopes for a future of which we are scarcely able to form an idea. Moreover, the wonder-boy is by no means over-worked; three hours a day is all he employs on the piano, and what he learns by heart, from one lesson to the next, he can play in any key. May a good genius preside over the elected child!

In the Hofoper we had Cimarosa's *Heimliche Ehe* (*Matrimonio Segreto*), with recitative, and, for the most part, with new words by T. N. Fuchs, capellmeister at the Hofoper, who has also revised Schubert's *Alfonso und Estrella*, Gluck's *Der betrogene Kadi*, and other operas. When performed for the first time in Vienna, in 1792, the Emperor Leopold was so charmed with the words, that he ordered a repetition on the same evening. Those times have passed. The music has an elective affinity with Mozart's *Figaro*, and as eight operas by Cimarosa were performed in Vienna from 1783 to 1790, one may certainly be allowed to think that Mozart was not indifferent to them. It was a charm to listen to the amiable work, which also was well presented. It was a novelty for the Viennese of our days. Another real novelty was an opera in one act, *Heini von Steier*, the music by S. Bachrich, a member of the orchestra of the Hofopera. Two years ago was performed an opera by him, *Muzzedín*. The new one was laid aside after the second performance, the best that could be done with such a feeble thing. Meanwhile the Italian opera has begun, intermixed with German representations. *Guglielmo Tell* and *Trovatore* have been given, and will be followed to-morrow by *Gli Ugonotti*. Signor Mierzwinsky is the "star," bewitching the Viennese with his extraordinary voice. The rest of the few Italians are, with the exception of Signor Aldighieri, not worth mentioning. Frau Lucca alone knows how to rival the happy Polish singer. Signora Turolla is expected next week.

Operas performed from March 5th to April 12th:—*Lucresia Borgia*, *Afrikanerin*, *Die heimliche Ehe* (twice), *Freischütz* (twice), *Lohengrin* (twice), *Don Juan*, *Der Tribut von Zamora*, *Robert der Teufel*, *Königin von Saba*, *Tristan und Isolde*, *Fra Diavolo* (twice), *Guglielmo Tell* (Italian, twice), *Heini von Steier* (twice, and a ballet), *Zauberflöte*, *Faust*, *Stimme von Portici*, *Il Trovatore* (Italian, twice), *Nachtwandlerin*, *Die Regiments Tochter*.

## Correspondence.

To the Editor of the MONTHLY MUSICAL RECORD.]

DEAR SIR,—I have read with much interest your article headed "A German Opinion of Gounod's Oratorio *The Redemption*." The enclosed newspaper contains a critique on Gounod's *Redemption* by an English musician, from which you will see that Hanslick's German opinion has been anticipated here in England. Since the heading of your article accentuates the German opinion on Gounod, I wish you now to give an English one, written before the German—nearly a year ago.

Yours, &c.,

AN OLD SUBSCRIBER.

## GOUNOD'S REDEMPTION.\*

BY AN ENGLISH MUSICIAN.

SUFFICIENT time has now elapsed to enable the musical world to assess the merits of Gounod's chief essay, *The Redemption*—perhaps the most disappointing work of modern times, and which, it may be at once said, is a stagey imitation of Bach's sublime *Passions Musik* from a Roman Catholic point of view. No work on an important scale has been so urgently recommended to the country by the Cockney men of light and leading as this. The owners have successfully wooed the well-known critic of "the largest circulation," who knows better than any one else how to write deftly round a subject; accordingly, we have a commentary with copious sippets of musical text from the work, claiming admiration at every turn of the score. A more business-like eulogium has never been penned—the *Redemption*, in fact, is without a single weak point; it is utterly grand from first to last. (See Analytical Notes.) The composer himself disarms us by saying that we are not to glance at it from an old-fashioned oratorio standard. He describes it as a "Trilogy." It is even more than a triangular arrangement, having a Prologue, and starts with that misty foundation of matter, "Chaos," which is tortuously begotten of ascending and descending chromatic gamuts played together, making us all regret the archaic picture at the commencement of the *Creation* by that departed master, Haydn, who always sat down to work in his best finger-rings—so the biographers tell us—after marrying the daughter of a Vienna wig-maker who had befriended him in early life. Beyond a doubt, no musical work in our times has been so sumptuously paid for as Gounod's *Redemption* (£4,000 it is said); but it is plainly to be seen that the proprietors don't intend that capital to lie idle. Music-type handbooks are dispensed at double the cost of the extinct oratorios, although the inside contents weigh about one half. As to the indispensable separate orchestral and vocal parts, a friend discloses that a mysterious regulation shrouds their use. They are not in the market at all. He attended a "rendering" of the work in the metropolis lately, and, by permission of the conductor, was allowed upon the orchestra at the conclusion. This, however, would not have been conceded had the active librarian not been disposed of by a stray tap from the director's rod of office, accidentally administered during the concluding bit of psalmody—a short combined piece in what the tonic-sol-fa people would call "six-four" time. On the gentleman approaching the desk of the substantial player who

\* In accordance with our correspondent's wish, we publish the article from *St. Cecilia's Magazine*, Edinburgh, published May, 1883.—[EDITOR.]

undertook the "celestial harp" part, he read the following warning on the music-cover:—"This part is the property of Messrs. So-and-So & Co., and must not be used on any occasion without their permission," and so on through the other copies. The Full Score, as it is termed, being also jealously guarded, connoisseurs must trust to the drums of their ears and the crumbs of comfort afforded by the octavo type-copy before alluded to. Following the example of the Teutonic Wagner, Gounod is his own laureate, and tells us he wrote the words when lodged in Rome at the Academy of France, situate on that favourite promenade of the modern Romans the Pincian Hill.

What the text may be like in the original cannot be hazarded—what it is through the medium of an uncouth and unmusical translation we certainly do know; such doggerel has rarely met the eye in works of a sacred character. The entire concoction bears remarkable likeness to the Biblical "dramas" in which the younger members of our Sunday-schools take a demure delight. With a proviso. Well-known hymns of the Latin Church are cunningly interlarded and sung to the dreary strains of the Roman plain-chant, as the "Vexilla Regis" and "Stabat Mater," the latter with a noteworthy reading which may be commended to Anglican clergymen who contemplate improving their congregations by a performance of the work. The lately-started *London Musical Review*\* prophesies that the *Redemption* will become a "stock piece" (that is the bagman's phrase used) at provincial festivals, evidently alluding to the cathedral meetings in the English midland counties. It is to be hoped not. Gounod's attempts at choral writing are of the most humble description, resembling brief "part-songs," and without the slightest address in the march of the inner parts. Out of a series of more than twenty short choruses, almost all are in simple counterpoint, note against note, syllable to syllable, as in operatic music; and on such ignoble *pabulum* as this our trained bodies of singers are invited to exist! Are, then, the wonderful pages of Bach's *Passions Musik*, as well as the choral splendours in the oratorios of Handel and Mendelssohn, mere sound and fury, signifying nothing? It may be that the composer devoutly wishes to contribute in winning this country back to the "Roman obedience" by his pious hymns, sung to a nursing organ accompaniment. They have not, it is true, the "gush" common to the hymn-tunes of Barnby, nor the cloying fervour of those by Dykes among our native harpers; but it is doubtful whether M. Gounod will bring many lambs into the Roman fold from the ranks of our choristers, who insist on being well cared for when making up their minds for a scientific shout in any large sacred work, and are hardly to be appeased by copious doses of meeting-house psalmody.

It would be unfair to dismiss the clerical translator without a sample of his wares; the disciples here reply to the holy women:—

"Though we fain would have believed you,  
Some form surely has deceived you,  
Some phantom seen in the night.  
From trusting what you have told us  
Lack of witness must withhold us:  
We rely on hearing and sight."

It can hardly be said that these words fall grandly on the ear, and they are average specimens of the prevailing bathos. Another quotation has a strong flavour of *H.M.S. Pinafore*; the allusion is to our common progenitor, the primeval Adam:—

"And he, placed in a land of abundance and beauty,  
Lived a pure happy life, under guidance of duty."

\* Since deceased.

Surely, such a subject demands grave and noble diction. In the art of marrying words to music, a new revelation is made as to the word "possession," usually accented on the second syllable; but in the first short chorus the translator regales himself by placing the accent, with hideous musical effect, on the *last*, and that to a note on the strongest musical accent known—viz., the first note in any time-bar. This offence against the quantities is carefully repeated a little further on; subsequently, the same word is set as we always hope to find it: therefore both ways cannot be correct, even from a "precenting" point of view. To return to the music.

The impression after listening to Gounod's *ouvrage de ma vie* must be faithfully chronicled—it is one of dull monotony, nor does a second hearing dispel the uncomfortable feeling; the air form of composition has almost been tabooed, while extreme and irritating weariness is caused by the endless sing-song of those bores, the narrators, who cling with dreadful pertinacity to the two or three notes doled out to them by the composer, who frequently surrounds their utterances with humorous figures on accompanying violins, when not busy with his sour and diminished discords. It was to be expected that such an expert in the art of instrumentation as Gounod would leave a powerful impress upon the orchestral details of his score; and this is undoubtedly the case; in fact, it may be predicted that a performance of the *Redemption*, without a fully-equipped band, is out of the question, and would hardly be undertaken or tolerated anywhere. From this cause, and the fragmentary character of the choral music, it cannot obtain vogue at those numerous singing-meetings where social groups of either sex, duly fortified with friendly but chest-contracting "octavos," stand to their work round a well-thumped piano, and make night hideous in neighbouring areas. The influence of Wagner in Gounod's work is paramount, so we are all prepared for that baleful and pantomimic nostrum, a *leit-motif*, which accompanies all allusions to the Saviour, and here consists of a passage for the orchestra repeated *rosalia* fashion, i.e., a note higher each time, with a final cadence. The device of repeating short phrases in this manner is an infallible sign of creative decay, and is profusely employed; many chromatic orchestral passages, with ugly diminished harmonies, rise upon the ear "high, and ever higher," but exactly the reverse as to the artistic value of the procedure, which has long ago been condemned by the school-men. The orchestral figure before alluded to—a dominant point of a few bars—has since been diverted from its purpose to do publisher's duty as a song! the translator supplying words under the rather absurd title of "Power and Love;" more recently, a well-known singer who has joined the Roman communion attempts to accommodate this *leit-motif* (advertised as "typical of the Redeemer") to devout Latin words. It is much to be regretted, that from the very outset the Saviour is introduced as one of the *dramatis persona*, having many solo entrances assigned throughout. As a matter of notoriety, Beethoven's *Mount of Olives* and Spohr's *Calvary* were remodelled in this respect before a performance in England was permitted, and it is a curious aspect of the times to find responsible Anglican clergymen sanctioning a performance of the *Redemption* in well-known edifices without having this unseemly feature eliminated, not to mention others which plainly stamp the work as being more suitable to congregations who frankly own the Roman obedience. Owing to the undue prominence given to the orchestra by M. Gounod, a want of elevation of style is generally apparent; for instance, the passage given to the mocking Jewish priests, "Can



## FRANZ ABT'S "SONGS OF THE SEASONS."

Three-part Songs for Female Voices.

## O JOYOUS MAY.

Allegretto, con moto.

*mf*

1. O joyous May, when flow'rets fair Be-deck the smil-ing earth, And  
 2. O joyous May, when songsters sweet Trill lays on ev'-ry tree, And

*mf*

1. O joyous May, when flow'rets fair Be-deck the smil-ing earth, And  
 2. O joyous May, when songsters sweet Trill lays on ev'-ry tree, And

*mf*

1. O joyous May, when flow'rets fair Be-deck the smil-ing earth, And  
 2. O joyous May, when songsters sweet Trill lays on ev'-ry tree, And

scents per-vade the bal-my air We hail, we hail thy birth! The chills of win-ter  
 glades their dul-cet songs repeat, We hail, and welcome thee! The breez-es soft o'er

*p* *cresc.*

scents per-vade the bal-my air We hail, we hail thy birth! The chills of win-ter  
 glades their dul-cet songs repeat, We hail, and welcome thee! The breez-es soft o'er

*p* *cresc.*

scents per-vade the bal-my air We hail, we hail thy birth! The chills of win-ter  
 glades their dul-cet songs repeat, We hail, and welcome thee! The breez-es soft o'er

*p* *cresc.*

*p* *cresc.*

come no more, But roam far leagues a - way, Their reign, when thou art here is o'er, O  
hill and dale A - mid the leaf - lets play When thou dost on the earth prevail, O

come no more, But roam far leagues a - way, Their reign, when thou art here is o'er, O  
hill and dale A - mid the leaf - lets play When thou dost on the earth prevail, O

come no more, But roam far leagues a - way, Their reign, when thou art here is o'er, O  
hill and dale A - mid the leaf - lets play When thou dost on the earth prevail, O

joy - ous, joy - ous May! *cresc.* joy - ous May!

joy - ous, joy - ous May! *mf* joy - ous May!

joy - ous, joy - ous May!

O joy - ous May!

O joy - ous May!

joy - ous, joy - ous May!

*f*  
3. O joy - ous May, when all a - round Fresh beau - ties meet the  
3. O joy - ous May, when all a - round Fresh beau - ties meet the  
3. O joy - ous May, when all a - round Fresh beau - ties meet the

eye, Is't strange that rap - ture should be found When  
eye, Is't strange that rap - ture should be found When  
eye Is't strange that rap - ture should be found When

*p*  
thou art draw - ing nigh? Ah nol for thee we  
thou art draw - ing nigh? Ah nol for thee we  
thou art draw - ing nigh? Ah nol for thee we



*poco rit.* *a tempo*

fon - dly wait, And greet thy op' - ning day, Of summer's hours thou  
fon - dly wait, And greet thy op' - ning day, Of summer's hours thou  
fon - dly wait, And greet thy op' - ning day, Of summer's hours thou

*poco rit.* *a tempo*

art the gate, O joy - ous, joy - ous May!

art the gate, O joy - ous, joy - ous May!

art the gate, O joy - ous, joy - ous May!

joy - ous May!

joy - ous, joy - ous May!

joy - ous, joy - ous May!

joy - ous, joy - ous May!

joy - ous, joy - ous May!

*cresc.*

*cresc.*

He not save Himself?" is dangerously similar to the profane Habanera in *Carmen*. Again, the composer can hardly expect us to accept the theatrical and tawdry strains of His march to Calvary as "typical" of the dead march of the ancient Romans? The portentous darkness during the Crucifixion affords excuse for a very sinuous orchestral movement, described by the analytical commentator as a "study in dissonances," and must have cost the composer a deal of midnight oil. In comparison with this "study," contrast the sublime effect of a few master-strokes in "He sent a thick darkness," from Handel's *Israel in Egypt*! The separation of groups of trumpet-players at opposite wings of the orchestra, first practised by Berlioz, and continued by Verdi with splendid effect in his "Requiem," has been followed by Gounod in the chorus, "Saviour of men," where the only two notes played easily lend themselves to changing harmonies. The opening passages of this movement for the horns are very suggestive of Weber's overture to *Der Freischütz*, where the cadences for the instruments are much alike. In the symphony to the solo with chorus, "Ye mountains, ye perpetual hills," in E major, Gounod takes without compunction Mendelssohn's melodious theme from *St. Paul*, "Be thou faithful unto death," for tenor, with violoncello *obbligato*, but hesitates to give the audacious crib to the singer, so it is relegated to the violins before the vocal entry.

It will be seen from this notice that a high place is not accorded to Gounod's sacred work. The composer, it is unquestionable, has done conspicuous service to musical art in its operatic and secular branches, but in essaying the highest form has not been successful. In conclusion, it may be said that although the *Redemption* will keep a place during a special season in certain quarters, it is destined to fall into the desuetude which so rapidly overtook the composer's unfortunate wedding marches, produced to royal order; and the grounds for this estimate may thus be summarised:—(1) Absence of sustained melodic interest; (2) Insignificant and trivial character of the choral music; (3) Negation of the air or song form, superseded by tedious sing-song in a declamatory style, and destitute of melodious grace; (4) Undue prominence given to the orchestra throughout, surely contributing to a want of elevation in the music. It remains to be seen whether the work will be accepted and utilised by the Roman Catholic Church abroad, a matter very problematical, as it is known that "orchestras" in sacred buildings are out of favour and generally discouraged in the chief cities of the Continent—a remarkable sign of the times.

#### OUR MUSIC PAGES.

THE name of Franz Abt is not only well known to the readers of the MONTHLY MUSICAL RECORD, but is recognised as holding a high place in the world of art. The number of his compositions is enormous, and they testify at once to the industry and to the versatility of their author. No student or worker in music, in whatever line his inclination or labours may run, but knows one or more of his many works. To know them is to like them, for there is an earnestness of purpose, a power of expression, and a geniality in the turns of thought, which cannot but awaken admiration in all whose minds are free from prejudice. His early efforts commanded attention; his later productions maintained it; and his most recent publications gain in interest, without losing their power of charm. This may be seen by the little trio selected for the music pages of this month. It is one of six "Songs of the Seasons" for female voices.

The words, written by Mr. Edward Oxenford, are pleasing and attractive, and the music can speak for itself. The other five trios are a little longer, but equally sweet and effective. So that what can be said in favour of the song, "O joyous May," can be repeated of all the others. They are quite as melodious, equally well provided with a characteristic accompaniment, and as effectively set out for the voices.

#### Reviews.

*Œuvres de Jean L. Nicodé.* Ops. 7, 12, and 18. London: Augener & Co.

ON former occasions the opportunity has been taken to speak of the claims to consideration which the composer Jean L. Nicodé possesses by reason of his talent. Each piece from his pen confirms the opinion expressed, and adds a further instalment to the hope that he may prove worthy of the high expectations of his admirers. Of the three pieces now under notice, the first (Op. 7) is called "Miscellen," and consists of four pieces for pianoforte duet. They can either be played separately, or, as the character and key permit, one after the other. The first, an Impromptu, is full of character, and may be said but to express the individuality of the writer. The second, a Waltz, is slightly Chopinesque; the third, a Volkslied, is in the style of Mendelssohn—simple, yet sweet and expressive; and in the fourth, called "Ein Stimmungsbild" (a pretty though fanciful title), once more the author asserts his own special power and display—talent of the highest order allied to genius.

Op. 12 consists of "Two Studies," No. 1 in C sharp minor, No. 2 in C minor. They are both noteworthy, and preference will be found for each according to fancy; to thoughtful musicians perhaps the second will be most acceptable, as expressing the mind of the composer in a more musicianlike and original style.

In Op. 18 he leaves for a while the freedom of the more modern forms of expression and delivery, and essays some "Variations, and a Fugue on an Original Theme," thus venturing into the region of the mighty John Sebastian Bach, trod in later times by Schumann and Mendelssohn. Nicodé can, by the evidence afforded in this work, proudly take his stand with the best of those who know how to deal with a fugal theme without importing into the work that element of dryness and dulness which ought never to be necessary in music, and is only excusable on the ground of the difficulty of the treatment of a theme selected for imitation. From the chorale-like form in which the subject is first presented to the ear, through the eleven variations, each cumulating in interest, to the noble final fugue, all based upon the one theme, no musician can read the works and not be impressed with a most favourable opinion of the ability of the composer, and of the nervous vigour of his forms of expression.

*Études sur des Mélodies Anglaises, Écossaises, Irlandaises et Galloises, pour Piano.* Par LOUIS KÖHLER. (Edition Nos. 6524, 6525, 6526, and 6527. Four Books; each, net, 1s.) London: Augener & Co.

LOUIS KÖHLER devotes his energies chiefly to educational work. The number of his studies and of his instructive and recreative pieces for learners of all grades, is very great. To no teacher the name of this excellent musician and pedagogue can be, or at any rate ought to be, unfamiliar. The four books of Studies (on English, Scotch, Irish, and Welsh popular melodies) under review are wholesome

pills made up as palatable sugar-plums. Young pianists have not unfrequently so strong a dislike to studies that they shirk practising them, and sometimes even break out into open revolt; but all their objections must fall to the ground when the studies present themselves framed in favourite tunes such as "Weel may the Keel Row," "The Minstrel Boy," "Annie Laurie," "The March of the Men of Harlech," "Charlie is my Darling," "The Meeting of the Waters," "The Harp that once through Tara's Hall," "Come unto these Yellow Sands," "Home, sweet Home," "Auld Robin Gray," and "Rule, Britannia." The composer attains his end by winding round these and other popular melodies all sorts of figuration—scales in single notes, thirds, and octaves; arpeggios, simple and complicated, purely harmonic, and intermixed with auxiliary notes; &c. We have said enough to show the nature and usefulness of these Studies.

*Sonata in F for the Pianoforte.* Written expressly for small hands. By EDWIN M. LOTT. London: Edwin Ashdown.

THIS sonata proves the composer to be possessed of the gift of natural melody. But although all the movements are pleasing, only the two middle ones—the *Andante* and *Scherzo*—are quite satisfactory. The *Rondo*, which concludes the work, and especially the opening *allegro ma non troppo*, leave something to be desired in the way of constructive ability. The composer knows generally how to begin, but is sometimes at a loss how to continue, and how to pass from one thought to another. Hence *rosalias* (for instance, in the first movement, bars 7-14, &c.) and awkward transitions (for instance, in the second part of the same movement the return to the first subject) ruffle here and there the temper of the sensitive critic. The weakest page of the whole work is the last. But these blemishes, though regrettable, are not fatal; and, as we have already said, the middle movements are really pretty. Teachers will find this sonata useful.

*Tschaikowsky-Album.* Favourite Pianoforte Pieces. By P. TSCHAIKOWSKY. (Edition No. 8458; price, net, 1s.) London: Augener & Co.

AMONG the living Russian composers Tschaikowsky is one of the most notable, and none is more popular outside his native country than he, except of course Anton Rubinstein, who, however, is not so intensely Russian as Tschaikowsky. One hardly ever comes across a composition by the latter on which he has not put more or less distinctly the national stamp. Sometimes his harmonic idioms are unintelligible to us, and even shock us; but generally they charm us. The Album contains the following pieces:—(1) *Troika*; (2) *Romance*; (3) *Scherzo humoristique*; (4) *Chant sans Paroles*; (5) *Feuillet d'Album*; (6) *Nocturne*. The picturesque first piece (*en Traîneaux*) is, if we are not mistaken, the most popular of the six pieces. The plaintive *Romance* reminds one somewhat of Chopin; it is truly Slavonic, more especially the middle section, the *allegro energico*, with its *basso ostinato*. For musical interest the *Scherzo humoristique* stands unrivalled; none of the other pieces comes near, still less equals it. The middle section is the most striking part; the repeated B flat, with the strangely shifting harmonies below, will be delightfully listened to and curiously examined by musicians. Both Nos. 4 and 5 are remarkably fresh and cheery. The last number, though very pretty, would attract less attention were it not for certain harmonic peculiarities in the middle and concluding parts. Here is a good shilling's worth and no mistake.

*Trois Petits Morceaux*, pour Violin et Piano. Op. 39. Par W. FITZENHAGEN. (Edition No. 7368, net, 1s. 4d.) London: Augener & Co.

WE reviewed these three pieces already in last month's *MUSICAL RECORD*, and refer the curious reader to that number. The edition now before us differs from the previous one in that it is an arrangement for violin and piano, the original being for violoncello and piano. This change in no wise affects the favourable opinion we expressed of Fitzenhagen's unpretentious and pleasing compositions.

*Songs of the Seasons.* Six three-part songs, for female voices. Composed by FRANZ ABT. (Edition No. 13,509; price 1s.) London: Augener & Co.

THE various titles of these six charming little trios—namely, *a*, "Water-lilies," *b*, "Joyous May," *c*, "Little Warbler," *d*, "King Snow," *e*, "Snow-flakes," and *f*, "Falling Leaves"—will of themselves indicate the seasons to which each belongs. A more intimate acquaintance only can tell how graceful are the words written by Mr. E. Oxenford, and how happily the veteran composer has caught the spirit of the poetry in the music he has written for each. There is a charming vein of melody, as there is in every piece of music from the same hand, and there is a happy facility in the part-writing, which lessens the difficulties attending the study of like things in class. The harmonies are close and very effective, and there is nothing which need daunt the least experienced. The accompaniments are excellent, and certain little artistic touches here and there distinguish these unpretending works, and show the hand of the master who can convert a trifle into a masterpiece.

*Répertoire de Solfèges progressifs pour Soprano*, avec accompagnement de piano. Par GAETANO NAVA. (Edition No. 6802a; price 1s.) London: Augener & Co.

THIS is the first part of a vocal method compiled by the famous Italian singing-master who trained Santley's voice. It contains a series of beautifully-melodious exercises with no interval greater than a second. It commences with the simplest passages varied in key, in character and difficulty, and well calculated not only to develop the voice, but also to cultivate the sense of rhythm. It is to be followed by three other books, in which the several intervals up to the octave are introduced in progressive order in sets limited to the third, fourth, and so on, until completed. The present edition is cheap enough to be used in classes. Its value is already established.

*If you Please.* Song. By W. C. LEVEY. London: Augener & Co.

A PLEASANT and piquant setting of some agreeable words, with a spice of sauciness that will help them to popularity.

*Under the Rose.* Song. By M. E. DOORLEY. Barbadoes: W. J. Bowen and Sons.

THE place of publication of this song does not often appear on a title-page, but as the song itself is well designed, and exhibits a nice feeling for melody and expression, there is no reason whatever why it should not become familiar. Artistic feeling is subject to the same influences and exercises the like power all over the world.



*The Family Singing Book.* Arranged and Edited by F. WEBER. Sixth enlarged edition. (Edition No. 8951; price, complete, 2s., or in two books each 1s.) London: Augener & Co.

THIS is an excellent collection of fifty-five easy and popular songs and duets with English and German words, and a simple pianoforte accompaniment furnished by the Editor. Most of the melodies are well known, their appearance in the present form with two sets of words will go far towards extending their popularity. Some of them are of the Volkslied type, one familiar song "Home, sweet home" is among the list, and all are of that nature which appeals directly to the feelings of those who admit the charms of "simple tune wedded to words which tend to the strengthening of home ties."

*Vocal Duets with Pianoforte Accompaniment.* 1. Who will come with me? 2. Summer Time. By J. ALEXANDER. London: Augener & Co.

THE first of these duets for soprano and mezzo-soprano voices has a bright and flowing melody as the opening theme, followed by short solos for each voice, which lead to the resumption of the first theme in the most pleasing way. The second is no less vocal and tuneful, though of an entirely different character. They are each exceedingly agreeable compositions, and they are available either to be used as written, with one voice to a part, or they might be made the subjects of study by a class. The pianoforte accompaniment to each is very good.

*The Church Psalter*, being the Psalms of David with the Canticles of the Church Pointed for Chanting. By EDWARD W. CRAWLEY. Leeds: Richard Jackson.

THE chief consideration claimed for this new arrangement rests in the novelty of the plan, by which a smoother recitation can be made in chanting. This is obtained by removing all the commas and pauses which are in the compiler's opinion likely to interfere with the practical convenience of the singer. "Whatever pause in the recitation is needed in the true interest of the chanter is duly marked by a bold and unmistakable asterisk, thus (\*). On a similar and equally simple principle, with a view of marking the accent in the recitation, the syllable so accented is printed in *italics*. This is a plan which, in the hands of a judicious choirmaster, may possibly ensure a smooth delivery of the words without the pedantry of effect sometimes observed in those choirs where the pauses as they are indicated in the authorised version of the Psalter are seriously made as though they were essential elements of the text. The present publication is the first attempt to remedy this defect in chanting, and as such deserves all commendation. The actual pointing, that is to say, the division of the words to fit them for musical purposes, is done upon a common-sense plan, uninfluenced by some theory or another, such as very often is found in works of this sort, so that those interested in the matter of chanting may be glad to make acquaintance with this book.

*Professional Musical Directory.* Wigan.

THIS Directory is issued by the society of professional musicians. Anything that can be done to help professors of music and students deserves praise. New brooms sweep clean, and this recently-established society intends to promote friendly discussion and interchange of ideas among artists, to disseminate the latest and best infor-

mation, to labour earnestly for the finest and purest of arts, and to establish a system of examinations, fair, independent, and complete. If it accomplishes all this, it will obtain, as it desires, the sympathy and co-operation of musicians throughout the realm. One special feature of the present compilation is said to be the exclusion of all names not fully entitled to the name of "Professional Musicians." The task is no easy one, but the insertion of names of amateurs is the fault of more than one Directory. The list of London professors can be made more correct and exact, and it would, we think, be a help if the branch or branches of music taught by the various persons were indicated after their names, as in other directories.

## Concerts and Opera.

### CRYSTAL PALACE CONCERTS.

ON March 29th Beethoven's Choral Symphony was performed. The great composer died on the 26th of March, so that the choice was an appropriate one. The programme contained besides overtures by Mozart and Wagner, and the Prelude to *Lohengrin*.

On April 5th there was a special celebration of the centenary of Spohr's birth. The programme, containing ten pieces (vocal and instrumental), was, with one exception, devoted entirely to his music. We rather approve of these "special commemorations." It is well, amid the busy present, that we should turn our thoughts back to the illustrious dead. Spohr lived in an age of musical heroes; and, although not a star of the first magnitude, he was possessed of great gifts, and made for himself a great name. The selection at the Palace included some of his best works—the "Power of Sound" Symphony, the Violin Concerto No. 8 (*Scena Cantante*), and the two overtures to *Faust* and *Jessonda*, and so far no fault can be found with it; but, as we so often hear of the unjust neglect into which the composer's music has fallen, one or other of his less known symphonies or concertos might have been included in the scheme. Herr Gompertz played the violin concerto, and also the adagio from the Ninth Concerto, while the vocal music was entrusted to Miss Clara Samuelli and Mr. Edward Lloyd. As the funeral of his Royal Highness the Duke of Albany took place on this day the programme commenced with the "Dead March."

There is not much to notice in the two remaining concerts of the season.

On April 12th Miss Amina Goodwin gave a fair performance of Mendelssohn's D minor Concerto; and Beethoven's Symphony in D had full justice done to it by the band. Mr. Manns, we presume, is responsible for the performance of the adagio from Schubert's D minor Quartet by all the strings of the orchestra. Transcriptions of this kind are bad anywhere, but especially so at the Crystal Palace Concerts, where the works of the great masters are as a rule so carefully respected and so admirably rendered. Miss Hilda Coward and Mr. Winch were the vocalists.

On Saturday, April 19th, Schumann's Overture to *Manfred*, Wagner's *Meistersinger*, Liszt's *Les Préludes*, and Beethoven's Pastoral Symphony, were the instrumental pieces. We have heard better performances of the Symphony at the Palace. The symphonic poem (one of Liszt's most attractive compositions) was, however, admirably given. The vocalists were Miss Elly Warnots and Herr Max Friedländer. The former has not a sympathetic voice, but she is a clever singer. The gentleman, who has a voice of not very full tone or special charm, sang

some songs by Schubert (not, by the way, very well accompanied on the piano), and a long but dreary ballad "Archibald Douglas," by Carl Loewe.

On Wednesday afternoon, April 23, the birthday of Shakespeare and Turner, the inauguration of the International Exhibition took place at the Crystal Palace. There was a grand concert, with a long programme, including overtures by Beethoven, Gounod, and Auber, choruses, solos, &c. A body of performers (vocal and instrumental), numbering about 2,500, was assembled on the Handel orchestra; in addition, there were the military bands of the Grenadiers and the Scots Guards: the whole force under the direction of Mr. Manns. It is unnecessary to describe the programme in detail; but we would mention Sir G. A. Macfarren's "St. George's Te Deum," the novelty of the afternoon. It was written expressly for the opening of the Exhibition, and like many other *pièces d'occasion*, is not of special interest or importance. Necessity is seldom the mother of inspiration. The veteran composer shows us in the choral writing that his power of writing fugues is not yet extinct, and in the trio with chorus "O Lord, O Lord," and in the soprano solo, "Vouchsafe, O Lord," there is a certain grace and flow of melody; but as a whole, though undoubtedly clever, the music seems to us laboured. The vocalists were Madame Albani, Madame Patey, and Mr. Santley, who made the most of their solos. The concert was conducted with great ability by Mr. Manns.

#### SATURDAY AND MONDAY POPULAR CONCERTS.

ON Saturday afternoon, March 29th, the programme commenced with Schubert's quartet in D minor; and the beautiful *andante*, with the variations on the theme of the song, "Death and the Maiden," formed a suitable piece on the day of the royal funeral. The executants were Messrs. Joachim, Ries, Straus, and Signor Piatti. Madame Schumann played Bach's organ prelude and fugue in E minor, and Brahms' "Rhapsodie" in G minor, and also took part with Signor Piatti in Mendelssohn's sonata in D major (Op. 58). The whole of this duet was well interpreted, but more especially the graceful *andante scherzando*, and the *adagio*, with its effective arpeggio chords. The programme concluded with Beethoven's sonata in G (Op. 30, No. 3) for pianoforte and violin, performed by Miss A. Miller and Herr Joachim. The young lady plays in a very neat and intelligent manner. Miss Louise Phillips and Madame Fasset sang duets by Dvořák and Holländer, and were much applauded. The two by the Bohemian composer, "Die Bescheidene" and "Der Ring," are quaint and pleasing.

On Monday, March 31st, Beethoven's great quartet in C sharp minor (Op. 131) was interpreted by the four artists named above. It seems a pity that the so-called posthumous quartets should be so rarely heard at these concerts. It was followed by another masterpiece from the same pen—the "Waldstein" sonata. Madame Schumann did not put forth her whole strength in the opening allegro, but the rondo and closing prestissimo were given with wonderful accuracy and *entrain*. The public, never satisfied, demanded the usual *encore*, and Madame Schumann came back, and played, with finish and feeling, Schumann's "Traumeswirren." All good things are three, says a German proverb, and the two Beethoven works were followed by another interesting one, viz., Dvořák's pianoforte trio in F minor (Op. 65). The music is decidedly original; and those acquainted with his *Stabat Mater* will not need to be told how carefully and how cleverly Dvořák develops his subject-matter. Beethoven, Brahms, and Schubert, exert a powerful influence over the

composer; a writer, however, who shows no traces of his predecessors is either ignorant of them or foolishly bold. Of the four movements of the trio, the graceful allegretto and lively finale are those most easily appreciated at a first hearing. The opening allegro and the adagio are worked out most elaborately. Messrs. Oscar Beringer, Joachim, and Piatti, gave a successful interpretation of the work. Miss Santley was the vocalist. She was heard in clever and elegant songs by Cowen, "A little while," and "Because," and afterwards in Gounod's "Oh, that we two were maying."

The last Saturday afternoon concert of the season took place on April 5th, and the first part of the programme was devoted to Spohr, in commemoration of the 100th anniversary of his birth. The catalogue of Spohr's works is a long one, and Mr. Chappell might, we think, have chosen some of the "veritable treasures" unknown to the public. However, he selected the quartet in E minor (Op. 45, No. 2) one of the so-called "first violin quartets," the "Tempo di Minuetto," with variations for two violins (Messrs. Joachim and Straus), and the song, "The Bird and the Maiden," effectively rendered by Miss Carlotta Elliot, with clarinet obbligato by Mr. Egerton. In the second part of the concert Madame Schumann performed solos by Chopin and Schumann, and also played in Beethoven's trio in B flat (Op. 97). To hear the great work interpreted by three such artists as Madame Schumann, Herr Joachim, and Signor Piatti, was indeed an exceptional treat. If all public performances were as fine and perfect as was this one the musical critic would soon find a part, and indeed the greater part of his occupation gone.

Monday evening, April 7th, was the last concert of the season. The programme contained only familiar pieces. Madame Schumann and Miss Agnes Zimmermann were the pianists. The latter played, with Signor Piatti, Rubinstein's three elegant duets (Op. 11), and the former chose three of Mendelssohn's "Songs without Words." The Schumann Quintet (Op. 44) at the close, with Mesdames Schumann and Norman Neruda, Messrs. Joachim, Straus, and Piatti, as interpreters, was of course, the *pièce de résistance*. Mme. Norman Neruda and Herr Joachim played Bach's Concerto in D minor for two violins, and were accompanied in an able manner by Miss Zimmermann. Mr. Santley was the vocalist, his songs being Schubert's "Erl King," Mendelssohn's "Shepherd's Lay," and Hatton's "To Anthea."

Mr. Arthur Chappell has full reason to be satisfied with the season just brought to a close. The special attraction first of Herr Pachmann and afterwards of Mme. Schumann no doubt had much to do with the large audiences which crowded every Saturday and Monday throughout the winter months to St. James's Hall.

The concerts will be resumed on Monday evening, October 27th.

#### PHILHARMONIC SOCIETY.

MME. ESSIOFF was the pianist at the fourth Philharmonic Concert, on Wednesday, April 23. She played Beethoven's Concerto in E flat. The performance was in many respects a good one, though at times the pianiste was a little too demonstrative. Her solos in the second part of the programme were Schubert's Impromptu in B flat, an *Andante* and a Scherzo in E minor of Mendelssohn (No. 6 and 7 of Op. 7), and a Gavotte in A minor by Raff. Her rendering of the last-named piece was very brilliant, and she was much applauded. The instrumental pieces were Beethoven's symphony in D, and Wagner's overture to the *Flying Dutchman*. Mr. J. F. Barnett wielded the *bâton*, and he is a care-

ful, if not a very energetic, conductor. Mme. Marie Roze was the vocalist; she sang in an effective manner "O ma lyre immortelle," by Gounod, and Berlioz's "L'Absence." As a tribute to the memory of the late Duke of Albany, Sir A. Sullivan conducted his "In Memoriam" overture.

#### RICHTER CONCERTS.

THE series of nine concerts given every year by Herr Richter is one of the principal musical events of the London season. As a conductor his fame is fully established; and so each year musicians and earnest amateurs ask not how Herr Richter will conduct, but what. We are quite content to find Beethoven's symphonies and the Wagner selections in the scheme, but good novelties are also necessary to attract and interest those who support the concerts. Are we mistaken? or was the programme of the first evening on Monday, April 21, the cause of the comparatively small attendance. The performances were excellent, but the pieces all familiar; there was a Wagner selection, though perhaps not of the most interesting; Liszt's "Rhapsodie Hongroise," No. 1, in F; and Beethoven's "Eroica." An unsuccessful attempt was made to encore the Liszt Rhapsodie.

#### THE BACH CHOIR.

THIS Society held its first concert this season at St. James's Hall, on Wednesday evening, March 26th. In 1882 Mr. Otto Goldschmidt gave Palestrina's celebrated "Missa Papæ Marcelli," and this year he chose a work of the same composer written twenty years later—the "Missa Assumpta est Maria." In 1585 Cardinal Felice Peretti became Pope Sixtus V., but two pieces written by Palestrina as a special offering to the newly-elected Pontiff met with but little favour. "Pierluigi," said the Pope, "has forgotten the Missa Papæ Marcelli." Palestrina, deeply hurt, put forth his whole strength, and produced the Mass now under notice, and it was performed in August of the same year at the Feast of the Assumption. The music is full of clever conceits, and yet there reigns throughout, as regards the effect produced, great simplicity. It was admirably sung by the Bach Choir. It is written in six parts, unaccompanied. The solo parts were effectively rendered by Miss Mary Davies, Miss Hilda Wilson, Miss E. Lemmens, Mme. Fassett, and Messrs. Frost, Kenningham, and Kempton.

We would also notice two motets—the first, Samuel Wesley's "Exultate Deo" for five-part chorus and organ; the second, a beautiful one for six-part chorus by Johannes Eccard, a pupil of the famed Orlando di Lasso. Mr. Villiers Stanford's hymn, "Awake my heart," for baritone solo, chorus, and organ, was also performed.

The second part of the programme included a madrigal, a part-song, and some German, Swedish, and Norwegian Volkslieder, and in the singing of such music the Bach Choir seldom fails to distinguish itself. Bach's Concerto in D minor for two violins, and Spohr's Duo Concertante in D, played by Miss E. Shinner and Mr. Carrodus, were the two instrumental pieces of the evening. Mr. Otto Goldschmidt conducted throughout the evening with his usual ability.

#### HENRY LESLIE'S CHOIR.

THE first concert of the season was given at St. James's Hall, on Thursday, March 27. First came a "Kyrie Eleison" by the great Italian composer Leonardo Leo; then an unaccompanied quartet from *The Prodigal Son*; "Pieta Signore," well sung by Mr. Herbert Thorndike;

a chorus from *King David*; an aria from *Fidelio*, rendered by Madame Waldmann-Leideritz with qualified success; and some solos skilfully played by Miss Maggie Okey. The second part of the programme included a "Mass in C" of Spohr's for two five-part choirs and five solo voices. It was first given at Cassel, in 1827, by the composer's own choir, but there is no record of any subsequent performance of the work, either in Germany or elsewhere. The music is interesting, at times indeed very beautiful; and the part-writing shows a skilful hand. The Mass was beautifully sung by the Leslie Choir under Mr. Randegger's direction, the principal solo vocalists being Miss W. Payne, Mrs. Irene, Miss Janet Russell, Mr. Henry Guy, and Mr. Lucas Williams. There were also Madrigals by Waelraut, Marenzio, a new and effective part-song "Poor or Rich," composed expressly for the choir by F. Berger, and other pieces.

#### CARL ROSA OPERA.

ON Easter Monday London is filled with pleasure-seekers, and so, on his opening night, April 14th, Mr. Carl Rosa offered to the public Balfe's *Bohemian Girl*; and concerning that old favourite opera we need only say that Mme. Georgina Burns (Arlene) and Mr. Joseph Maas (Thaddeus) were the principal vocalists, and that it was most enthusiastically received.

This was followed on Tuesday evening by *Carmen*. Mme. Marie Roze was the Gipsy Girl, and, by her clever and sympathetic singing and acting, she obtained a marked and well-deserved success. She played the part so naturally and so gracefully that one followed with renewed interest, as it were, the tale of the unfortunate maiden who won the heart of José, and who by her faithlessness forfeited her life. Mr. Barton McGuckin made the most of his rôle (José): he was in excellent voice, and as an actor he showed ability, and at times considerable power. Mlle. Berthe Baldi, as Michaela, deserves a word of praise; and Mr. Leslie Crotty, the Escamillo, gave great satisfaction. The other parts were well sustained; in fact the performance was a thoroughly satisfactory one. Mr. Augustus Harris had most carefully attended to the stage effects, and Mr. A. Randegger once again proved himself an energetic and intelligent conductor.

On Thursday, April 17th, *Colomba* was given, and the composer came expressly from the Continent to conduct his own work. In noticing this opera when produced last season, Mr. F. Niecks said, "It will live, and be the more appreciated the better it is known." Well, the judgment he formed was a correct one: the receptions given both to the work and to the composer this season show that *Colomba* has life in it, and that it will probably hold a high place in English musical art. We do not say the highest, because Mr. Mackenzie is at work on a second opera, and it is only natural to suppose that he may surpass his first attempt. With regard to the performance, we would first mention Mme. Marie Roze, who, as the heroine, certainly deserves great praise; and next, Mr. Barton McGuckin, who again played Orso effectively. Of the gentlemen, Mr. Pope (as Count de Nevers) and Mr. Barrington Foote (as Savelli) may be commended. Mlle. Baldi, Miss Clara Perry, and Mr. Ludwig, took the same parts as last year, and with the same success. On the whole, the performance was exceedingly good, though slightly inferior to the representations of last season. The composer has made some very judicious cuts and alterations, and a new song has been written for *Colomba* in the second act.

On Thursday evening, April 22, Mr. A. Goring Thomas's *Esmeralda* was performed. Nearly all the singers who took



part in the opera when it was produced last season again took their respective parts. We have already given our opinion of the work, and have but little to add. Mr. Thomas has made some changes in the second and last acts. The closing scene is much more impressive: the lively chorus has been taken away, and after the death of Quasimodo music and words are now solemn and appropriate. The principal vocalists again distinguished themselves, and Mr. Barton McGuckin obtained the usual encore for his song in the second act, "Oh, vision enchanting." Mr. Randegger conducted, but some of the orchestral accompaniments were a little rough. *Esmeralda* has its good points and its weak ones: it is a work of promise, and as the composer is young we may hope soon to have another opera from his pen showing equal fluency, but more self-criticism and self-reliance.

### Musical Notes.

THE revival of Gounod's *Sapho* took place at the Opéra on the 2nd of April. M. Moreno writes in the *Ménestrel*: "This is, above all, a rare specimen of fine lyric declamation, such as we find in Gluck, but with all the colour of modern art, though the work preserves the calm grandeur and cold serenity of ancient times. It has the pure lines and white harmony of a statue of Praxiteles—a marble beauty. Hence, perhaps, the placid and unpassionate admiration which it excites. The theatre accords better with flesh and hearts that palpitate. Let it be Galatea, but Galatea after Pygmalion has given her a soul. . . . The third act is entirely new: it is the chief modification which the work has undergone. This modification is not a very felicitous one. The work would certainly have been better in its original form, without this prolongation, which makes it rather heavy. To make up for this drawback, the conclusion, which belongs entirely to the old version, is most beautiful."

THE Parisians have at last heard Gounod's *Redemption*. M. Eugène de Briqueville tells the readers of the *Ménestrel* that the performance was a great success. "It is a score grandly conceived, cleverly written . . . one of the most remarkable productions of our time. In truth, M. Gounod found himself at his ease in such a subject. His temperament leads him to mystical things, and his talent delights especially in hieratic pictures, where sentiment is of more importance than movement."

THE first act of Wagner's *Tristan und Isolde* has been performed at Lamoureux's concerts no less than five times. Last month we quoted from a favourable criticism: were we to do the same with the unfavourable ones, little space would be left for other matters. There can be no doubt the anti-Wagner party is still immensely strong in France. None of the adverse critics is more adverse than Oscar Comettant; his comments are, however, more violent than judicious.

*Babolin*, a comic opera in three acts (we mentioned it last month), the words by MM. Paul Ferrier and Jules Prével, the music by M. Louis Varney, has pleased the patrons of the Théâtre des Nouveautés. Though melodically not always free from triviality, the music is said to be otherwise—namely, as regards form and instrumentation—*recherché*. The libretto is certainly clever and amusing.

PASDELOUP's Good Friday programme is worth quoting:—*Marche*, by Joncière; "La Prière," ode symphonique, by Saint-Quentin; *Hymne*, by Haydn; *Requiem*, by Berlioz; *Septet*, by Beethoven; "Pieth," by Stradella;

*Stabat Mater*, by Rossini; *Marche religieuse*, from *Lohengrin*, by Wagner.

AT Angers was performed a new comic opera, *L'Épée du Roi*, by Arthur Coquard.

GOUNOD is said to be writing a work on Wagner—the man, the artist, and his works.

MOZART'S *Così fan tutti* has lately been performed at Vienna, Munich, and Dresden.

AT the house of the Austrian Ambassador in Berlin a *matinée* was given in the latter part of March, the proceeds of which were destined for the funds of the Volkmann monument which is to be erected in Pesth. Count Zichy and Tivadar Nachez took part in this musical entertainment.

THE Swiss Musical Festival, which was to be held this year at Lausanne, has been postponed till next year.

THE opera *Heliantus*, words and music by Adalbert von Goldschmidt, which was for the first time performed at Leipzig on the 26th of March, does not seem to have given general satisfaction. Some critics condemn the work altogether, and others praise faintly and with many reservations.

ON the 25th of March was celebrated at Brussels the centenary of F. A. Fétis's birthday. His successor, as director of the Conservatoire, M. Gevaert, made a eulogistic speech, and afterwards several of the great historian's compositions were performed, a quintet from the comic opera *Les Sœurs jumelles*, and a *Domine salvum fac regem*, being more especially highly appreciated by the audience.

HERR HANS RICHTER has accepted the conductorship of the concerts of the Gesellschaft der Musikfreunde in Vienna.

A NEW opera, *Der Schmied von Gretna Green*, the libretto by Felix Dahn, the music by Oscar Bolck, was performed for the first time at Rostock, under the composer's direction, on the 28th of March.

BEETHOVEN'S and Schubert's remains have been removed to the Central Cemetery of Vienna.

HERE are some items from the programme of the Chicago Musical Festival:—Gounod's *Redemption*, Haydn's *Creation*, Berlioz's *Requiem*, Handel's *Dettingen Te Deum*, scenes from Wagner's *Nibelungs*.

HANS VON BÜLOW does remarkable things, and he does them by no means rarely. In the short space of a month he called the Imperial Opera House of Berlin "Circus Hülse" (Baron von Hülse is the intendant), performed Beethoven's Choral Symphony twice at one concert, and presented the Meiningen Orchestra with the sum of 700 mark (£35) for their widow and orphan fund.

ON the house at Brunswick in which Spohr was born, a tablet has been placed with the following inscription:—"In this house Louis Spohr was born on the 5th of April, 1784."

THE casting of the Bach monument has been a failure; consequently the festival at Eisenach had to be postponed.

FROM Italy we learn that a project is afloat of getting up performances of Wagner's operas in German.

THE German poet Geibel, whose songs have been set to music by so many composers, Schumann among the rest, died at Lübeck on the 6th of April, aged 69.

ON March 22nd, died at Stuttgart Dr. Ludwig Stark, one of the founders and professors of the Conservatorium of that town. He left 3,000 mark to the poor, 10,000 for a bursary for a musico-philosophical student at the University of Tübingen, and 150 mark to Carl's band for playing at his burial a funeral march of his own composition.

THE second part of H. M. Schletterer's "Studien für die Geschichte der französischen Music" has lately appeared. It deals with the "Geschichte der Spielmannszunft in Frankreich und der Pariser Geigerkönige." R. Dainköhler, of Berlin, is the publisher.

THE first of the programmes of the Trois Séances Internationales at the Galerie Denman Tripp, Paris, contained pieces by French, German, Belgian, Hungarian, and Norwegian composers. There are Rüfer, Heller, Grieg, Gade, Brahms, and also Dvorak, as representative of Bohemia; but England is not noticed. Prominence is naturally given to French musicians, and the list contains the names of Alkan, Chabrier, Chausson, Faure, Godard, Lalo, Lenormand, Saint-Saëns, and Sandré.

THE following artists are named in the prospectus of the German Opera, for the representations to be given at Covent Garden, under the direction of Herr Richter, in June and July:—Frau Schuch-Proska and Therese Malten, Frl. Lilli Lehmann, Louise Schærnack, Caroline Raff, Franziska Eckmann, Thoma Boers, and Meta Kalmann; and Herren Gudehus, Reichmann, Schroedter, Stritt, Scheidemann, Noedelchen, and others.

MR. F. H. BRADLEY will give a course of lectures next term at Trinity College, London, on the works of Bach, with illustrations on the organ.

THE fourth concert of the Peabody Institute was held at Baltimore on Saturday, March 15th. The programme included works by Haydn and Beethoven, and Gluck's overture to *Iphigenia in Aulis*, played according to the original score in the Peabody library, the end adapted from the opening scene of the opera.

MME. HELEN HOPEKIRK, the pianiste, has been engaged for the Philadelphia May Musical Festival.

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